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IV 11, with a full critical apparatus of MS variants and conjectures by successive editors, is given. M. Plessis has himself proposed some new emendations: the most noteworthy of these is in IV 11. 21, which Plessis reads—

Assideant fratres iuxta Minoa, sed astet
Eumenidum intento turba seuera foro.

ROBINSON ELLIS.

Maxime Collignon: A Manual of Greek Archaeology. Translated by JOHN HENRY WRIGHT. Cassell and Co., London, Paris, New York, and Melbourne, 1886.

The title of this book, which awakens confused memories of Otfried Mueller and Bernhard Stark, might injure its circulation, were it not that it appears as one of a series of handbooks adapted to the uses of intelligent students of the formative arts. The potent imprimatur of South Kensington itself is the nearest English equivalent, we suppose, for that of the French Department of Fine Arts, under which the original series was brought out. Wherever what the author can predicate of his own country is true in Anglo-Saxondom—that acquaintance with the monumental side of Antiquity is demanded as the indispensable complement of classical studies—the Manual ought to have a public of literary students as well. The writer has regretted the unavailability of the French text for class-use with English-reading pupils, and was about to undertake a translation, when he found himself forestalled by Professor Wright. German scholars expressed surprise to him that a French work should be preferred. Actually, there is no German work of the same scope extant. The nearest approach is Baumeister's *Denkmaeler des Altertums*, a reference-book in dictionary form, now in course of completion.

M. Collignon, a former member of the French School at Athens, was called from Bordeaux to a chair of archaeology at the Sorbonne not long ago. His disposition of the subject-matter is a simplification of Mueller's systematic arrangement. His books treat in order of the Origin of Greek Art, Architecture, Sculpture, Terra-cotta Figurines, Painted Vases, Numismatics and Glyptics, Bronzes and Jewels. Naturally, these divisions are far from equal in number of pages. Sculpture gets about as many as the other arts together. Chapters and paragraphs take account of the obvious periods, or of local schools, or subordinate technical categories, with much freedom. Indeed, to follow out the author's own comparison, he has reproduced in his printed pages the arrangement of a museum, the administration of which must dispose its collected treasures to best advantage in halls of varying size, form, and illumination. May our good genius preserve us, whether in museums or text-books, from systems and selections final and invariable! M. Collignon's illustrations hit our mark. The number—one hundred and forty-two—is sufficient to leave the general impression that is the compiler's aim; most of the plates are as large as may be, and, if they do not represent the highest style of graphic art, are fair mechanical reproductions from good pen-and-ink drawings. They grow on the eye with familiarity. The ordinary trade-cuts do not. Finally, a large proportion of the subjects are novel to the general reader, without any artificial discrimination against the famous pieces. He

may recognize old friends in the quoit-thrower of Myron, the fillet-binder of Polykleitos, and the lizard-killer of Praxiteles, but is spared a hundredth repetition of the Aphrodite of Melos or the Apollon of the Belvedere. The Manual has excellences, and faults, that do not belong to the type. It tingles with life, if the opinions thrown out are not always orthodox. This we can say without offence; for the author himself has taken more than one of them back in alterations his translator has made with his sanction. One example will serve. In treating of Phoinikian influences, M. Collignon rather boldly assumed a Dorian school of sculpture, which, he says, came particularly under the sway of the Punic models. In the translation this paragraph is suppressed, and we read: "Phoenicia did not possess a style sufficiently original and distinct to impress itself upon the earliest Greek sculptors." But here, as elsewhere, recent discovery has cleared doubts and sharpened outlines that were blurred a few years ago. The author has satisfied himself, for example, that the primitive pottery, etc., found under the volcanic tufas of Thera is of a more recent date than the oldest articles from Hissarlik-Ilios. So the paragraphs are transposed, and "une civilisation analogue, quoique plus récente" (the Trojan) becomes "the earliest civilization." A careful comparison with the original text brings out innumerable minor corrections, where a date, maybe, is changed, or a "possibly" limits a mere conjecture. It is the more surprising that Pheidias and Alkamenes should still be designated, without qualification, as the sculptors respectively of the east and west pediments of the Parthenon. This was a conjecture first emitted, I believe, in Beulé's *Acropole d'Athènes*, as an ingenious interpretation of an anecdote related by that absurd old creature Tzetzes. Now that we have authentic works of Alkamenes in the Olympian Centaurs and Lapithai, most of us will consider it inadmissible; certainly it does not belong in a textbook. Damokrates and Anaxagoras, as builders of the theatre at Athens, very properly give way to "architects whose names are unknown." The lists of authorities that head the chapters have been brought up to time, and some titles of older standard books passed by in the French edition have been inserted. Altogether, three titles are suppressed and thirty-one are added; we are glad to notice Middleton's *Grecian Remains* in Italy, etc., an early American work to which the *American Journal of Archaeology* called attention in its first issue,¹ among the latter. Professor Wright has appended a capital index, in the typography of which artists, subjects, and technical terms are readily distinguished. It will be seen that he has produced an English edition of independent value, which should meet with an extended circulation in schools where the history of art is studied, or ought to be. Scholars who read French will not yet discard the original for the vernacular version. M. Collignon's style is terse, idiomatic, illumined with apt tropes. In Mr. Wright's rendering we miss at times equivalent "sabre-cuts of Saxon speech." "L'Égypte leur était fermée" (p. 24) becomes "Egypt was less known to them" on page 16; "cette civilisation imposante" (p. 26) is rendered simply "Egyptian civilization" (p. 19); "Psametik opens Egypt to the Greeks," "accueillant des pirates Ioniens et Cariens" (p. 27); Wright makes him "subdue" them. "L'opinion commune fait remonter ce monument [the ark of Kypselos] à la xxx^e olympiade environ" is rendered

¹ Vol. I, p. 3.

"current opinion placed," etc. This opinion is that of modern archaeologists. "Ronde bosse," of course, is "high relief"; this Mr. Wright knows well enough, as is shown by p. 65; but he has rendered it once "round bosses." Colors were applied to architecture sparingly: "suivant le goût des écoles"—"with the better taste of the schools." The translator must be an anti-polychromist! "Le portique des Hermès" is not "the portico of Hermes" (p. 86); nor were *οἱ τρίποδες* a "Street of the Tripod" (p. 96). Such easy writing would hardly justify animadversion, if inexact rendering did not entail serious blunders sometimes, as in Quatremère's notorious mistranslation of a sentence in Strabon which made the Zeus of Pheidias butt his crown against the ridgepole of his temple for over half a century. But there are also felicities of expression not derived from the original: "splaying jams" (of the treasury-doors at Mykenai, p. 38; "budding Doric" ("le dorique naissant"), p. 20; "stone-cutter," though a tamer, is a truer equivalent of *λithotόμος* than the comical turn of "râcleurs de pierre."

A new edition will bring, as we are assured, an advance upon Beulé's *Monnaies d'Athènes* in regard to certain Euboian coins, and perhaps a recognition of the writer's strictures on the pseudo-archaic relief of Herakles Toxotes (Fig. 36),¹ as qualified by Professor Furtwaengler's communication in the last number of the *American Journal of Archaeology*,² besides further needed correction of the press.

A. E.

Die Aussprache des Latein nach physiologisch-historischen Grundsätzen, von EMIL SEELMANN. Heilbronn, 1885. 398 pp.

In the preface the author acknowledges his obligations to Professor Wendelin Foerster, to whom the work is dedicated, and under whose inspiration it seems to have been written.

Since the publication of Corssen's work, so great advances have been made in the field of phonetics, that a new consideration of the entire subject, in which more attention should be paid to the physiological character of sounds, seemed demanded. The attempt is made to set before us the sources, and to distinguish clearly between what is purely hypothetical and what may be regarded as certain and established. The statements of the Latin grammarians have been carefully examined, and many of them are skilfully translated into the technical phonetic terminology of to-day, while more attention is given to the evidence to be derived from the Romance languages than will be found in any previous work. A pupil of both Buecheler and Foerster, the writer has been trained in the best of schools for investigation of this sort. The work bears evidence of the greatest industry in the collection of materials, and still it may be doubted whether, with all industry, so young a man can have sufficient acquaintance with the results of the work of specialists in Latin, Romance and comparative grammar to put them all in the proper relation, and to draw correct conclusions. One might fairly expect more attention to be given to Umbrian and Oscan, and a more detailed acquaintance with the results of Plautine criticism would have saved some errors. The inscriptions have been

¹ See *American Journal of Archaeology*, Vol. I, p. 152.

² P. 52.